



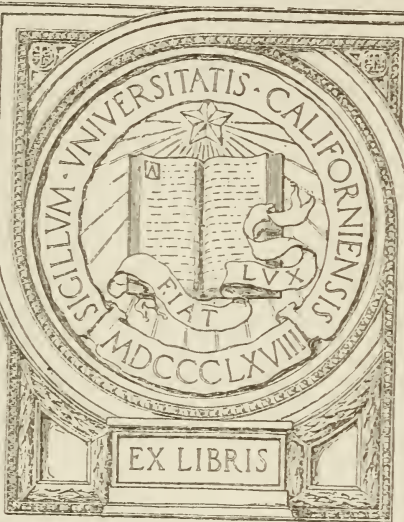
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PERCY MACKAYE

A SKETCH OF HIS LIFE

WITH BIBLIOGRAPHY OF HIS WORKS

Reprinted from
The Twenty-fifth Anniversary Report
of the Class of 1897
HARVARD COLLEGE

1922

To Mr. Allen
Albany, N.Y.

Gift

PERCY MACKAYE

ANCESTRY

PERCY MACKAYE is of New England and Scottish stock, being directly descended from Gov. William Bradford, of Plymouth, and Roger Williams, of Rhode Island. His paternal great grandfather came from Scotland about 1800. His grandfather, Col. James Morrison MacKaye, an Abolitionist leader, was appointed by Lincoln as Chairman of the Commission to promote the Emancipation Proclamation.

His mother (née Mary Medbery, of Newburyport, Mass.) is the author of a dramatization of "Pride and Prejudice," widely used in schools and universities. His father, Steele MacKaye, author of "Hazel Kirke," "Paul Kauvar," etc., (1842-94), was eminent as a dramatist, actor and inventor in the art of the theatre. From him his son Percy received the basic education for his life-work.

Together, father and son have contributed to the American drama, in creative continuity, an average of one dramatic work a year for fifty years (1872-1922).

BORN at New York, N.Y., March 16, 1875. Son of (James) Steele and Mary Keith (Medbery) MacKaye.

SCHOOL: (1884-87) Grammar School No. 40, New York City; (1888-89, 6 months) Lawrence Academy, Groton, Mass.; (1889-90, 3 months) Washington, D.C., High School; (1890-93) home study.

YEARS IN COLLEGE: 1893-97. A.B.; A.M. (Hon. Dartmouth) 1914.

MARRIED: Marion Homer Morse, of Cambridge, Mass., Oct. 8, 1898, Shirley Centre, Mass.

CHILDREN: Robert Keith, Oct. 8, 1899; Arvia, Feb. 14, 1902; Christina Loring, Jan. 10, 1909.

OCCUPATION: Poet and dramatist.

ADDRESS: (business) Harvard Club, 27 West 44th Street, New York, N.Y.; (home) Cornish, N.H., P. O. Windsor, Vt.

This sketch is written in a little studio, built for me among tall oaks and beeches, on the Lower Campus of Miami University, Oxford, O., where since October, 1920, I have held the first university Fellowship in Poetry established in America. Under congenial conditions I am given entire freedom to pursue my own creative work, as the fundamental idea of this new precedent in the educational world is "the desire of the university to be instrumental in creating art and literature,

not simply in teaching them." So it is from this quiet milestone of work that I make my retrospect of twenty-five years.

Below, I shall summarize the published works and productions which have crowded those years for me with innumerable tasks involving plays, poems, communal dramas, operas, essays, lectures, traveling, organizing, directing, etc. To all of these activities, varied though they have been, my own approach has been primarily that of the poet (in its ancient sense of maker, or builder), seeking manifold yet exact forms of technique for the expression of the poet's individual vision in its relation to human society.

Many changeful vistas of those tasks glimmer in remembrance: Early stage-rehearsals of "The Canterbury Pilgrims," with a recalcitrant milk-white donkey, all four legs frozen, budgeless with his burden, the dismayed soubrette Wife of Bath. — Midwinter, in the little town hall at Dublin, N.H.: a man-model against a dusky curtain: Abbott Thayer, the artist-inventor, intent, excited, testing (in 1906!) his new "camouflage" principles to create a stained-glass vision of Charlemagne for the Sothern-Marlowe production of my play "Jeanne d'Arc." — The battle-field of Ticonderoga: a raised platform: speeches from President Taft, Secretary Root, Ambassador Jusserand: tourists, farmers, hundreds of up-peering faces, as I read to them of "soldier and saint and sagamore" in my poem of old Champlain. — Opening night of my Greek Tragedy in New York (across the street from "The Merry Widow," also having its première): the net scene between Sappho and her slave-lover Phaon: enter from the wings a brindled unsalaried cat, who slinks between the lovers toward the temple: "Never mind, old fellow," whispers William Vaughn Moody, who sits next me; "it's a tortoise-shell cat!" — Behind the scenes at "The Scarecrow": half a dozen stage-hands furiously puffing corn-cob pipes, to keep the Devil supplied with brimstone for Lord Ravensbane: one stage-hand horned, and hairy to the waist, to portray the "dummy" in the magic mirror. — The Metropolitan Opera House, crammed to the ceiling: Peary, just returned from the North Pole: the clamorous ovation: a few tingling moments of silence in which to voice that consummation of the centuries in a poem, Governor Hughes introducing me: the thrilling response and its memory. — Again the Metropolitan, and again the Wife of Bath,

but this time a German singer in my "Canterbury" opera and deKoven's, 1917: From a box Ambassador Gerard has just read President Wilson's proclamation of our entrance into the World War: the German orchestra has just played (for the first time ever) "The Star-Spangled Banner": curtain rises on Act Third: the Wife of Bath begins an aria, sways, sings more faintly, falls in a swoon — and is carried off stage (soon after to be interned as a German spy): end of that performance! — Snowy quiet on the lonely hills of Cornish, N.H.: midnight: a lit candle: paper, pencil, and work: a snug wood-fire: a little mouse climbs up the candle, nibbling close to the flame: we eye each other: he wonders: so do I. — Night again: Two hundred thousand human beings massed on a summer hillside of St. Louis, like clover-tops in a moonlit field: across a gleaming of water, the magic world of my Masque in full production: the Pioneers and the Earth-Spirits shine in their wrestling, half naked: Gold and his followers are downed: the human clover-field rustles, rumbles, roars like a million bee-swarms. — Carnegie Hall, New York: demurer crowds: black coats on the platform: amongst them one white head, with hand tilting forward the left ear: Edison receiving his gold medal: he does n't hear my poem, but discusses it afterward, telling me reminiscently how he and my father had sat up all night, many 's the time, discussing each other's inventions. — Dawn in the Harvard Stadium, after an all-night light rehearsal of "Caliban": the glow in the forty-foot plaster dome of Prospero's visions is a misty rose color; but so also — a misty rose — is that sky there at 3.30 A.M.: the two dome lights commingle: the dawns are blended.

So the vistas glimmer and change; but through all their diversities one aim has been the goal of my endeavors: to attain through varied arts a practical synthesis for the poetry of life.

Soon after our country entered the war, my son Rob (then in Exeter) and I registered together at the same booth in New York, but his class was too young and mine too old to be called into service. So my war work consisted of contributing a Masque ("The Roll Call") for the Red Cross, a Christmas Masque ("The Evergreen Tree") for army camps and communities, and my play "Washington, the Man Who Made Us," having for its theme the still-living leadership of our first

great leader. After the armistice, with the return of our soldiers, I had the honor to give at Harvard my Lowell Centenary poem, "The Returning," in Sanders Theatre, under conditions very similar to those under which Lowell himself read his "Commemoration Ode" on the return of Harvard men from the Civil War.

So much for glimpses in retrospect. In looking forward, I fancy that — like most of our classmates — I look hopefully to the new generation, wherein I feel I have made my most constructive contribution to our Alma Mater in the sturdy young manhood of Robert Keith MacKaye, Harvard, '23, who won a gold medal in his Freshman year by "throwing the hammer" against Princeton. — Long live '97 and '23!

A summary of specific data follows:

After marriage in Oct., 1898, lived abroad (1898-1900), residing successively at Rome, Brunnen (Switz.), Leipzig, and London: at Univ. of Leipzig studied as matriculated student, 1899-1900; taught in private school, New York, 1900-04; joined Cornish, N.H., Colony, 1904; lectured on the theatre at Harvard, Yale, Columbia, and many other universities, 1906-13; delivered address on "The Worker in Poetry" before the National Academy and Institute, New Theatre, New York, 1911; Harvard Phi Beta Kappa poem, 1908, and commemorative poems on Lincoln, Peary, Wilbur Wright, Goethals, Edison, Walt Whitman, Vaughn Moody, Howells, Alexis Carrell, Lowell, Tennyson, Browning, Thackeray, Shakespeare, Ellen Terry, 1909-19; Prologue to Saint-Gaudens Masque, Cornish, N.H., 1905; contributed various articles and poems to magazines; appointed to first American fellowship in poetry and drama, at Miami Univ., Oxford, O., 1920; commemorating the Unknown Soldier, Arlington, Va., Ceremony, and the Washington Conference, wrote "The Unknown Dead" and U. of P. Phi Beta Kappa poem "Ourselves," 1921.

Editor: Chaucer's "The Canterbury Tales: Prologue and Ten Tales: A Modern Rendering into Prose" (Fox, Duffield, New York, 1905); "The Modern Reader's Chaucer" (with Prof. J. S. P. Tatlock: Macmillan, 1912).

Biographer: "Steele MacKaye, Dynamic Artist of the American Theatre" (*The Drama Quarterly*: 1911-12).

Member: *Societies:* National Institute of Arts and Letters; Poetry Society of America; (hon.) Harvard Phi Beta Kappa, and Tufts Phi B. K.; Dramatists' Guild of Authors' League of America; Society of Mayflower Descendants. — *Clubs:* Players, Harvard, MacDowell (New York); Everglades (Palm Beach); Cosmos (Washington, D.C.).

Author of the following published works and productions:

Poems:

Poems (Macmillan, 1909); Second Edition entitled *The Sistine Eve and Other Poems* (Macmillan, 1915).

Lincoln, A Centenary Ode (Macmillan, 1909).

Uriel and Other Poems (Houghton Mifflin, 1912).

The Present Hour: Poems of War and Peace (Macmillan, 1914).

Poems and Plays: Collected in two volumes; Vol. I: Poems (Macmillan, 1916).

Dogtown Common: A Narrative Poem of Old New England (Macmillan, 1921).

Essays:

- The Playhouse and the Play, and Other Addresses Concerning the Theatre and Democracy in America (Macmillan, 1909).
The Civic Theatre, in Relation to the Redemption of Leisure: A Book of Suggestions (Mitchell Kennerley, N.Y., 1912).
A Substitute for War, with an Introduction by Irving Fisher, Ph.D., and with Prefatory Letters by The Right Hon. Viscount Bryce, O.M., and Norman Angell (Macmillan, 1915).
Community Drama: Its Motive and Method of Neighborliness (Houghton Mifflin, 1917).

Plays:

- The Canterbury Pilgrims, A Comedy (Macmillan, 1903); *first production*: by the Coburn Players (Park Extension, Savannah, Ga., April 30, 1909; *first New York prod.*: Barnard College: May 25, 1909); acted in outdoor repertory, 106 performances during 6 seasons.
Fennis the Wolf, A Tragedy (Macmillan, 1905).
Jeanne d'Arc, A Tragedy: Scene Designs by Barry Faulkner (Macmillan, 1906); *first prod.*: by E. H. Sothern and Julia Marlowe, incidental Music Suite by F. S. Converse (Lyric Theatre, Philadelphia, Oct. 15, 1906; *first New York prod.*: Lyric Th., Jan. 28, 1907; *London prod.*: Waldorf Th., April 24, 1907).
Sappho and Phaon, A Tragedy, set forth with a Prologue, Induction, Prelude, Interludes, and Epilogue (Macmillan, 1907); *first prod.*: (the Tragedy Proper, only) by Harrison Grey Fiske, with Bertha Kalich, incidental (Greek) Music com. by Prof. A. A. Stanley (Univ. of Mich.), temple scene designed by Maxfield Parrish (Opera House, Providence, R.I., Oct. 14, 1907; *New York prod.*: Lyric Th., Oct. 21, 1907).
Mater, An American Study in Comedy (Macmillan, 1908); *first prod.*: by Henry Miller, with Isabel Irving, Music by George W. Chadwick (Van Ness Th., San Francisco, Aug. 3, 1908; *New York prod.*: Savoy Th., Sept. 25, 1908; *London prod.*: by Winifred Emery, Playhouse, June 4, 1915).
The Scarecrow, or The Glass of Truth: A Tragedy of the Ludicrous (Macmillan, 1908); *first prod.*: by Harvard Dramatic Club (Brattle Hall, Cambridge, Mass., Dec. 7, 1909); *New York prod.*: by Henry B. Harris, with Frank Reicher and Edmund Breese (Garrick Th., Jan. 17, 1911); acted in America, by Frank Reicher, during two seasons; *prod. in England*: by Muriel Pratt (Theatre Royal, Bristol, Nov. 30, 1914).
L'Epouvantail ("The Scarecrow"): traduite de l'anglais par Charles-Marie Garnier, de la Sorbonne (Paris, 1910).
Die Vogelscheuche ("The Scarecrow"): uebersetzt von Walther Fischer, Ph.D. (Univ. Penn.): for *production in German* by Rudolph Schildkraut, Deutsches Theater, Berlin, direction of Prof. Max Reinhardt (Berlin, 1914).
Anti-Matrimony, A Satirical Comedy: Frontispiece in color by Arnold Genthe, of Miss Crosman as "Amorata" in Act III (F. A. Stokes, 1910); *New York prod.*: by Henrietta Crosman (Garrick Th., Sept. 22, 1910); acted during 2 seasons.
A Garland to Sylvia, A Dramatic Reverie, with a Prologue (Macmillan, 1910): writing begun at Harvard, in 1897.
Tomorrow, A Play in Three Acts (Stokes, 1912); *first prod.*: by Frank Reicher (Little Th., Philadelphia, Oct. 31, 1913).
Yankee Fantasies: Five One-Act Plays (Duffield, 1912):
(1) Chuck, An Orchard Fantasy; *first prod.*: by Coburn Players (Miami Univ., Oxford, Ohio, July 17, 1912).
(2) Gettysburg, A Woodshed Commentary: *first prod.*: by Howard Kyle (Bijou Th., Boston, Jan. 3, 1912).

- (3) *The Antick, A Wayside Sketch: first prod.: by Washington Square Players (Bandbox Th., New York, Oct. 4, 1915).*
 - (4) *The Cat-Boat, A Fantasy for Music: first prod.: by University Players (Univ. of Kentucky, May 16, 1921).*
 - (5) *Sam Average, A Silhouette: first prod.: Toy Theatre (Boston, Feb. 26, 1912).*
- A Thousand Years Ago, A Romance of the Orient, with an Introduction by Clayton Hamilton: Frontispiece of the Author and Cast (Doubleday, Page, 1914; paper edit. Saml. French, N.Y., 1920); *first prod. New York: by Shubert & Brady, with Henry E. Dixey and Rita Jolivet. Music by Wm. Furst (Shubert Th., Dec. 1, 1913).*
- Washington, The Man Who Made Us: A Ballad Play, with Scene Designs by Robert Edmond Jones (Alfred A. Knopf, New York, 1918; the ballads with music, illustrations by Arvia MacKaye, pub. by H. W. Gray Co., N.Y., 1920); *first prod.: by Walter Hampden (Belasco Theatre, Washington, D.C., before Congress Members and Cabinet, Washington's Birthday, 1920; New York prod.: Lyric Theatre, March 1, 1920).*
- Washington, Action Dramatique (la version française de la Onzième Action — Acte III, 2e partie — de "Washington, The Man Who Made Us: a ballad play"), traduite de l'anglais par Pierre de Lanux, Esquisse Scénique par Robert Edmond Jones, frontispice (de Copeau dans le rôle de Washington) par Arnold Genthe (New York, Brentano's, 1919); *first prod.: by Jacques Copeau, with Induction and Prologue, transl. into French by Copeau (New York: French Théâtre du Vieux Colombier; week of Feb. 17, 1919; Special Performance for Members of Natl. Inst. and Academy of Arts and Letters, Feb. 20).*

Operas:

- The Immigrants, A Lyric Drama, with an Introduction by Frederick C. Howe, Commissioner of Immigration at Ellis Island, New York (B. W. Huebsch, N.Y., 1915); written as a commission for the Boston Opera House, the music being composed by Frederick S. Converse.
- Sinbad, the Sailor, His Adventures with Beauty and the Peacock Lady in the Castle of the Forty Thieves: A Lyric Phantasy, with Designs by Joseph Urban (Houghton Mifflin, 1917); written for the Boston Opera House, the music being composed by F. S. Converse.
- The Canterbury Pilgrims, An Opera (cloth edition, Macmillan, 1916; paper edit., John Church Co., 1917: Text with Music by Reginald deKoven: John Church Co., 1917); *prod.: by Gatti Cassazza (Metropolitan Opera House, N.Y., March 8, 1917: 7 performances that season).*
- Rip Van Winkle, Folk-Opera in Three Acts (cloth edition, Alfred A. Knopf, N.Y., 1919; paper edit., G. Schirmer, N.Y.: Text with Music by Reginald deKoven, G. Schirmer, 1919); *prod.: by the Chicago Opera Company (Auditorium, Chicago, Jan. 2, 1920: New York prod.: Lexington Theatre, Jan. 30, 1920: 6 performances that season).*

Communal Dramas (Masques and Pageant-Rituals):

- Saint-Gaudens Masque-Prologue (in "Poems," Macmillan, 1909; described in MacKaye's "American Pageants and their Promise," *Scribner's Magazine*, July, 1909, and in "The Civic Theatre," pages 166-170, 306-308; the Masque by Louis Evan Shipman); *prod.: by Cornish Colony artists; Music by Boston Symphony Orchestra; Designs by Maxfield Parrish, Kenyon Cox, Charles A. Platt, Herbert Adams (Augustus Saint-Gaudens estate, Aspet, Cornish, N.H., June 23, 1905).*
- The Gloucester Pageant, "The Canterbury Pilgrims" large-scaled (described and summarized in "The Civic Theatre," pages 161-164, 280-287); *prod.: by Eric Pape, with 1500 citizens of Gloucester, Mass.;*

- Music by Walter Damrosch, Charles A. Safford, Conductor and Chorus Leader, in honor of President Taft (Fort Hill Park, Aug. 3, 1909).
- Pittsburgh Pageant, "A Masque of Labor" (described and summarized in "The Civic Theatre," pages 45, 254, 288-305); projected, with John W. Alexander, for Pittsburgh, Pa. (July 4, 1910).
- Sanctuary, A Bird Masque, with a Prelude by Arvia MacKaye, with photographs in color and monotone by Arnold Genthe (F. A. Stokes, 1914); the Lyrics with Music by F. S. Converse; pub. by H. W. Gray Co., N.Y. (1915); *prod.*: by Joseph Lindon Smith, Ernest Harold Baynes, and the author, in honor of President and Mrs. Wilson, to dedicate the bird sanctuary of the Meriden Bird Club (Meriden, N.H., Sept. 12, 1913); repetition by Civic Forum, with Conference on Conservation and the Art of the Theatre (Hotel Astor Th., N.Y., Feb. 24, 1914); since when 120 performances, directed by E. H. Baynes (in Redpath Chautauqua, before 200,000 spectators, with 4000 children participating, 1916); also many community productions elsewhere every season.
- Saint Louis, A Civic Masque: with Preface and Appendices concerning its production (Doubleday, Page, 1914; Text of the Masque Choruses, with Music by F. S. Converse, pub. by H. W. Gray Co., N.Y., 1914); *prod.*: by Joseph Lindon Smith and the author and many assistants, with 7500 citizens of St. Louis, before half a million spectators in 5 performances (Forest Park, Art Hill, St. Louis, May 28-June 1, 1914).
- The New Citizenship, A Civic Ritual: Devised for Places of Public Meeting in America (Macmillan, 1915); *prod.*: for Mayor's Committee (N.Y. City College Stadium, July 4, 1916; also St. Louis, Feb., 1916, and Denver, Col., Aug. 1, 1916; and in many schools, etc.).
- Caliban, By the Yellow Sands, A Community Masque of the Art of the Theatre: Devised and Written to Commemorate the Tercentenary of the Death of Shakespeare; Illustrations by Joseph Urban and Robert Edmond Jones (cloth and paper editions, Doubleday, Page, 1916; New Edition—paper, 22d Thousand—with omissions and additions to text: new Foreword, and Epilogue, as performed at the New York production, 1916; and Comment on the Music, with Themes reproduced, by Arthur Farwell; Doubleday, Page, 1917; Text of the Choruses, with Music by Arthur Farwell, pub. by John Church Co., N.Y., 1917); *prod.*: with use of symbolic actor-masks, by the author, Joseph Urban, Robert Edmond Jones, Richard Ordynski, and Garnet Holme, Cecil Sharp, Hazel MacKaye, Irving Pichel, with 2500 citizens and eminent stage-professionals, Isadora Duncan, John Drew, Lionel Braham, Edith Wynne Matthison, etc., Wash. Sq. Players, Neighborhood Playhouse and hundreds of organizations participating, before 135,000 spectators in 10 performances (N.Y. City College Stadium, enlarged double size, May 25-June 5, 1916): *second prod.* (Cambridge, Mass.): by Frederick Stanhope, Robert Edmond Jones, Irving Pichel, Samuel Eliot, Virginia Tanner, and (com. directors) Percy Burrell and Hazel MacKaye, with 5000 citizens of Greater Boston, before 250,000 spectators in 17 performances (Harvard Stadium, with new Stage and lighting-dome, July 2-July 21, 1917); pub. "Caliban News," 4 numbers (Harvard Stadium, July 4-20, 1917).
- The Evergreen Tree, A Masque of Christmas Time for Community Singing and Acting, with Scenic and Costume Designs (in color) by Robert Edmond Jones, together with Three Monographs on the Masque, written by the Author, the Scenic Designer and Arthur Farwell, composer of the Music (cloth edit., D. Appleton & Co., N.Y., 1917; paper edit., John Church Co., 1917; Text of Choruses and Carols, with Music by Arthur Farwell, pub. by John Church Co., 1917); *first prod.*: by Alfred G. Arvold, The Little Country Theatre, Agricultural College, Fargo, N.D. (Dec. 15, 1917); by War Camp Community Service, St. Louis (Coliseum, Dec. 27, 1918), and many communities elsewhere.

The Roll Call, A Masque of the Red Cross for Community Acting and Singing, with Scenic and Costume Designs (in color) by Robert Edmond Jones, and Cover Design by Arnold Genthe: together with an Appendix of Instructions and Suggestions Concerning the Production of the Masque, written by the Author and Scenic Designer and Irving Pichel, Director of the initial production at Washington (Red Cross Christmas Roll Call, National Headquarters, American Red Cross, Washington, D.C., 1918; the Choruses of the Masque, the Music arr. by Clarence Dickinson, pub. by H. W. Gray, N. Y., 1918); prepared for *production* by Irving Pichel, Mrs. Otis Skinner, and Howard Kyle at Washington, Nov., 1918; and produced, with masks designed by R. E. Jones, at York, Pa., Cleveland, O., Atlanta, Ga., Ballston Spa, N.Y., Aiken, S.C., and Chicago, Ill., in Dec., 1918; on battleships, and elsewhere.

The Will of Song, A Dramatic Service of Community Singing, devised in co-operation with Harry Barnhart: for use as a Two Days' Song Festival, in Two Parts: Cover Design by Claude Bragdon (with Preface concerning the "Group Person" and Chants of the People: the Appendix containing: Musical Program and Notes, by Harry Barnhart; Setting for Production, by Irving Pichel; Program of the Orange Production, Orange Armory, May 2 and 3, 1919; and Program of the Buffalo Production, Elmwood Music Hall, May 26 and 27, 1919; Boni and Liveright, N.Y., 1919); *prod.*: by Irving Pichel (in Orange, N.J., and Buffalo, N.Y., at dates here given).

The Pilgrim and the Book, A Dramatic Service of the Bible, Designed to be used in Churches: Written for the American Bible Society: Cover Design from statue by Augustus Saint-Gaudens, by special permission: together with Comments and Suggestions in Regard to Participation in the Service, and Words and Music of the Hymns (American Bible Society, Bible House, Astor Place, New York City, 1920); *prod.*: by churches of many denominations, with minister, choir and congregation, during and after Pilgrim Tercentenary Celebrations, 1920-21, throughout America; and in Hawaii, Syria, and elsewhere.

Miscellaneous Works and Editions:

(1) *Publications with Music:*

Three Songs from Sanctuary: Music by F. S. Converse (H. W. Gray, 1914).

Choruses from Saint Louis Masque: Music by F. S. Converse (H. W. Gray, 1914).

(1) Chant of the River Spirits (for Men's Voices).

(2) Song of the World Adventurers (for Mixed Voices).

(3) March of the Pioneers (for Male Chorus).

The Lads of Liège: Music by Carl Paige Wood (H. W. Gray Co., 1916).

Choruses of "Caliban": Music by Arthur Farwell (John Church Co., 1916).

Choruses and Carols of "The Evergreen Tree": By Arthur Farwell (John Church Co., 1917).

The Battle-Call of Alliance (Four-part Chorus of Mixed Voices): Music by Reg. deKoven (G. Schirmer, N.Y., 1917).

American Consecration Hymn: Music by Francis Macmillen (Carl Fischer, N.Y., 1917).

The Canterbury Pilgrims: Opera: Text and Score: Music by Reg. deKoven (John Church Co., 1917).

Choruses of "The Roll-Call": Red Cross Masque (H. W. Gray Co., 1918):

(1) Chorus of Womanhood (Music by Chopin).

(2) Lonely and Starless (Music by Chopin).

(3) The Power of Gentleness (Music by Oliver Holden).

(4) Chorus of All Hearts (Music by Arthur Sullivan).

Rip Van Winkle: Opera: Text and Score: Music by Reg. deKoven (G. Schirmer, 1919).

The Ballads from "George Washington": Illustrations by Arvia MacKaye: Music, old Appalachian folk-tunes (H. W. Gray Co., 1920).

(2) *Publications by Societies:*

The Civic Drama as a Constructive Social Force: with Discussion by Lorado Taft, George Pierce Baker, Thomas H. Dickinson, Mary Austin, Mrs. A. Starr Best, Mr. Hinckley, P. W. Dykema, Hamlin Garland, Chas. F. Wieland, and Robert E. Lee: in "Proceedings of the Conference of 'The League of Cities' (of the Saint Louis Masque), held May 29-31, 1914" (Saint Louis Pageant Drama Assn., 1914).

The Need of Dynamic Symbols for Peace: with Discussion by George W. Nasmith, Norman Angell and John Mez: in "Proceedings of the Conference on International Relations, held at Cornell University, June 15-30, 1915" (World Peace Foundation: Boston, 1916).

The Returning: Lines in Commemoration of James Russell Lowell: delivered in Sanders Theatre, Harvard College, pub. in "Celebration of the One Hundredth Anniversary of the Birth of James Russell Lowell by the Cambridge Historical Society, February 22, 1919" (Cambridge, Mass., 1919).

(3) *Special Editions:*

Johnny Crimson, A Legend of Hollis Hall: by Percy Wallace MacKaye, '97: Cover Design by Eric Pape: Frontispiece of Holden, Hollis and Harvard Halls, in 1794, by Alice Davenport, after an old print; with tail-piece of the old yard pump (Boston, Kiley, printer, 7 Spring Lane, 1895).

The Need of Imagination in the Drama of Today: Harvard Commencement Part, 1897 (Reprint from "Harvard Advocate" at Harv. Univ. Library).

Jeanne d'Arc: Theatre Edition, paper: Frontispiece of Julia Marlowe as *Jeanne* in Act I, with Four other Photo-Illustrations, and Programme, of the Play as first produced at Lyric Theatre, Philadelphia, Oct. 15, 1906, by E. H. Sothorn and Julia Marlowe (Macmillan, 1906).

Sappho and Phaon: Theatre Edition, paper: Frontispiece of Madame Kalich as *Sappho* in Act I (the Tragedy portion only): with Prefatory Note and Appendix of "A Brief Biography" of the Author (Macmillan, 1907).

Saint Louis, A Civic Masque: Edition de Luxe, limited to 300 copies, signed by Author: Frontispiece portrait-drawing of the Author by Kahlil Gibran: Cover Design Indian Man-Eagle of the Mound-Builders (Doubleday, Page, 1914).

George Washington, A Dramatic Action, with a Prologue: Scene Design by Robert Edmond Jones: together with Comments and Suggestions in regard to its Production by the Author, the Scene Designer, and Walter Hampden, first impersonator of the title-rôle of the three-act Play, from which this Action (the Ninth) is selected, entitled 'Washington, The Man Who Made Us, A Ballad Play,' by Percy MacKaye (The George Washington Memorial Association, Washington, D.C., 1920).

George Washington at the Delaware (the Same as "George Washington," above): pub. by Samuel French (New York, 1920).

(4) *Works published in Collections:*

The Scarecrow (Revised Version, as acted in England, and—translated—in Germany): in "Chief Contemporary Dramatists," edit. by Thomas H. Dickinson: pp. 357-393 (Houghton Mifflin, 1915).

The Scarecrow (Revised Version): in "Representative American Plays": edit. by Arthur H. Quinn: pp. 841-878 (The Century Co., N.Y., 1919).

Sam Average: in "Representative One-Act Plays": edit. by M. G. Mayorga: pp. 7-19 (Little Brown, Boston, 1919).

Gettysburg: in "One-Act Plays by Modern Authors": edit. by Helen Louise Cohen: pp. 95-110 (Harcourt, Brace & Co., N.Y. 1921).

Gettysburg: in "The Atlantic Book of Modern Plays": edit. by Sterling Andrus Leonard: pp. 160-176 (The Atlantic Monthly Press, Boston, 1921).

Various Poems. in Anthologies edited by Rittenhouse, Monroe and Henderson, Braithwaite, and many others.

Translations:

Hannele: The metrical portions of Gerhardt Hauptmann's play translated from the German, for Mrs. Fiske's production (New York, Lyceum Theatre, April 18, 1910).

Œdipus: The Choruses of Sophocles' tragedy translated from the Greek, for the production by Isadora Duncan (New York, Century Theatre, April 16, 1915).

Ormazd: Poem rendered from the Persian Zend Avesta, for the "Symphonic Poem" of F. S. Converse, performed by the N.Y. Symphony Society, Natl. Acad. and Inst. of Arts and Letters, Æolian Hall, N.Y., Nov. 20, 1914.

Prefaces:

Prefatory Letter to "The Community Theatre," by Louise Burleigh (Little Brown, Boston, 1917).

On Some Potentialities of Our Poetry: Introduction to "Our Poets of Today," edit. by Howard W. Cook (Moffat Yard, N.Y., 1918).

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Richmond, CA 94804-4698

ALL BOOKS MAY BE RECALLED AFTER 7 DAYS

- 2-month loans may be renewed by calling (510) 642-6753
- 1-year loans may be recharged by bringing books to NRLF
- Renewals and recharges may be made 4 days prior to due date.

DUE AS STAMPED BELOW

JUN 13 2001

APR 01 2006

SEP 17 2006

